



NOCTURNES.

Nocturne, op. 9, No. 2, E flat	25
Nocturne, op. 15, F major	60
Nocturne, op. 27, No. 2, D flat major	40
Nocturne, op. 32, No. 1, B major	35
Nocturne, op. 37, No. 1, G minor	35
Nocturne, op. 48, C minor	60
Nocturne, op. 55, No. 1, F minor	40

POLONAISES.

Polonaise, op. 26, No. 1, C sharp minor	35
Polonaise, op. 40, No. 1, A major	35
Polonaise, op. 53, A flat major	75

VALSES.

Waltz, op. 34, No. 1, A flat major	60
Waltz, op. 34, No. 2, A minor	25
Waltz, op. 42, A flat	75
Waltz, op. 42, A flat	35
Waltz, op. 64, No. 1, D flat major	35
Waltz, op. 64, No. 2, C sharp minor	25
Waltz, op. 70, No. 1, posthume	25
Waltz, op. 70, No. 2, posthume	25
Waltz, op. posthume, E minor	35

IMPROMPTUS.

Impromptu (First), op. 29, A flat major	35
Fantaisie—Impromptu, op. 60, posthume, C sharp minor	75

BALLADES.

Ballade (First), op. 23, G minor	75
Ballade (Third), op. 47, A flat major	75

SCHERZO.

Scherzo (Second), op. 31, B flat minor	1 00
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MISCELLANEOUS COMPOSITIONS.

Prelude Op. 28, No. 15, D flat major	35
Marche Funèbre, op. 35, B flat minor	35
Tarantelle, op. 43, A flat major	50
Berceuse, op. 57, D flat major	40

ETUDES.

Six Concert Etudes, op. 10, Nos. 2, 3, 4, 5, 7 and 12 complete	1 00
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Etude 1, (Polish Whispers), No. 2, op. 10, A minor	35
Etude 2, (Absence,) song without words, No. 3, op. 10, E major	35
Etude 3, (Fleeting Time), No. 4, op. 10, C sharp minor	50
Etude 4, (The Whirlwind—study for the black keys), No. 5, op. 10, G flat major	35
Etude 5, (Capriccioso—study in thirds and sixths,) No. 7, op. 10, C major	35
Etude 6, (The Storm,) No. 12, op. 10, C minor	40

Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12, complete	1 60
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Etude 1, (Will-o'-the-Wisp,) No. 2, op. 25	25
Etude 2, (Impromptu,) No. 4, op. 25, A minor	35
Etude 3, (Resignation,) No. 7, op. 25, C sharp minor	35
Etude 4, (Tripping o'er the Meadow,) No. 9, op. 25, G flat major	25
Etude 5, (The Avalanche,) No. 11, op. 25, A minor	60
Etude 6, (Surging Billows,) No. 12, op. 25, C minor	50

"Chopin's Best Thoughts"

First Love, from op. 38 and 39	50
Thine Image, Romanza, from op. 25 and 58	75
Forget-me-not, Nocturne, op. 15	60
Will-o'-the-Wisp, from op. 25, Nos. 1 and 2	75
Consolation, from op. 21, 36 and 37	50
Weeping Poland, Nocturne, op. 48, C minor	60
Spring, Waltz, op. 70, No. 1, posthume	35
Summer, Waltz, op. 70, No. 2, posthume	35
Autumn, Waltz, from op. 20 and 25, No. 9	50

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NOCTURNE.

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F. Chopin, Op. 27, No. 2.

Lento sostenuto ♩ = 50.
dolce.

First system of the Nocturne score, measures 1-4. The right hand has a melody with grace notes and slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings include piano (p) and mezzo-forte (mf).

sempre legatissimo.

espressivo.

Second system of the Nocturne score, measures 5-8. The right hand continues the melody with more complex phrasing. The left hand accompaniment remains consistent. Dynamic markings include piano (p) and mezzo-forte (mf).

Third system of the Nocturne score, measures 9-12. The right hand features a more active melody with many slurs. The left hand accompaniment is still present. Dynamic markings include piano (p) and mezzo-forte (mf).

poco cres.

Fourth system of the Nocturne score, measures 13-16. The right hand has a very active, almost virtuosic melody. The left hand accompaniment is still present. Dynamic markings include piano (p) and mezzo-forte (mf).

cres.

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p *sf* *pp* *poco f*
sempre legatissimo.

dim. *p* *dolce.*
riten. *a tempo.*

p

leggierissimo. *cres.* *dim.* *dolce.*

dolce.

Handwritten musical score for 'L'Espresso' by Debussy. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the mood is 'moderato'. The score includes a piano section marked 'p' and a forte section marked 'f'. The piano section features a melody in the right hand and a bass line in the left hand, with a crescendo leading to the forte section. The forte section is marked 'sempre piu cres.' and features a more complex, rhythmic melody in the right hand and a bass line in the left hand. The score is written in ink on aged paper.

A musical score for a piece titled "pesante". The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The music features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The tempo is marked "pesante" (heavy). The score is in 2/4 time and contains various musical notations such as notes, rests, and dynamic markings.

con anima.
p f

con forza.
appassionato.
cres. f rit.

a tempo.
dim. dolcissimo. dim.

a tempo.
dim. calando.

a tempo.
smorzando. dolcissimo.

The ALPINE STORM is published in regular sheet music form with
Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

A SUMMER IDYL.

.. This composition may be called a true picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trusted dog, and has gone to the south of another mountain peak, and he takes up his abode in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is in playing this melody, the distant thunder of an approaching summer shower is heard, but too much absorbed in his music or the thought of her who is his inspiration, he hears it not. And as the storm draws near, he gives his dog the signal to move the flock under shelter. Hardly is this done when the rain begins to fall and the storm's pressure, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrent leap from rock to rock, the trees rear their arms as if in agony and bend before the storm wind. The shepherd, who has been so long absent from his flock, returns to his duties, and the storm ceases. The young shepherd signals his flock to return to the pasture and resumes his song to his birds retired to their nests in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance. While the thin and fluting rumble of the thunder still the storm is now disappearing in the distance.

Charles Kunkel Op. 405.

The young shepherd plays alone upon his solo.

Modérato. Op. 414.

First system of musical notation for 'Alpine Storm'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Modérato. Op. 414.' and the key signature has one flat. The first measure is marked 'pp' (pianissimo) and 'una corda' (soft pedal). The melody is in a major key with a key signature of one flat.

Second system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Third system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Fourth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

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Fifth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Sixth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Seventh system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Eighth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Ninth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Tenth system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

Eleventh system of musical notation. The melody continues in the right hand, with the left hand providing harmonic support. The tempo remains 'Modérato'. The key signature is one flat. The first measure is marked 'pp' and 'una corda'.

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